DOCUMENT RESUME

ED 051 208 SP 007 288

TITLE	A Guide for Instruction in Communication. Grades K-13. (The Language Arts in Constant Interaction).
INSTITUTION	Oklahoma State Dept. of Education, Oklahoma City.
PUB DATE	70
NOTE	48p.
EDRS PRICE	EDRS Price MF-$0.65 HC-$3.29
DESCRIPTORS	*Curriculum Guides, *Elementary Grades, *Kindergarten, *Language Arts, *Secondary Grades

ABSTRACT

GRADES OR AGES: K-13. SUBJECT MATTER: Language arts. ORGANIZATION AND PHYSICAL APPEARANCE: The guide is divided into four sections, one each for listening, speaking, reading, and writing. Each section is laid out in two columns: language behavior and learning experiences. The guide is printed and staple bound with a paper cover. OBJECTIVES AND ACTIVITIES: Each section lists about a dozen specific objectives, usually behavioral, and then suggests a number of activities for each objective. Activity descriptions are varied, but very general. Activities are not arranged in any sequence, and there is no indication of appropriate grade level for any activity. A short section gives guidelines for integrating language arts with other curriculum areas and with out-of-school experiences. INSTRUCTIONAL MATERIALS: The guide contains a bibliography of selected references. STUDENT ASSESSMENT: Guidelines for methods of evaluating performance in each area of language arts are included. These include evaluation by the teacher and self-evaluation by the student. (RT)

ED051208

A Guide For Instruction In Communication

Grades K-13

(The Language Arts in Constant Interaction)

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OKLAHOMA STATE DEPARTMENT OF EDUCATION
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1970

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Foreword

The improvement of instruction in all subject matter areas is the only justification for commissions, committees, and other groups concerned with curriculum revision. Among the most relevant of all curricular areas is that of communication. New methods, new techniques, new coordination of the communication area with other disciplines is a challenge to improve instruction. It is anticipated that this guide will continue to build a more effective program in the language arts field.

From the many suggestions printed in this guide, we hope that the teachers may freely choose in planning activities for the improvement of communication skills spanning from kindergarten into college.

We are greatly indebted to the members of the Language Arts Committee for their time and cooperation in developing this booklet. Special commendation should be given to members of the Language Arts Committee of the Oklahoma Curriculum Improvement Commission who contributed of their time, research, and experience in the development of this guide in communication.

D. D. Creech
State Superintendent
of Public Instruction

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(This publication is made possible by funds from Title V, Section 503 of the Elementary and Secondary Education Act of 1965 through The Oklahoma State Department of Education.)

Introduction

A curriculum guide can be an important device in teaching only if it has emerged from the best organized thinking of the group that will use it. Although it was not possible to involve a large number of teachers in the actual construction of this guide, many persons have been involved in the early stages of planning and in making decisions about the content and format.

This publication is not a revision of the 1963 **Revised Teaching Guide for the Language Arts.** Under existing circumstances, revision seemed too ambitious a task for the present committee. As a consequence, **A Guide to Instruction in Communication** is offered as an additional aid. Teachers throughout the state have praised the existing guide indicating it is practical and articulate. They should continue to use the portions appropriate for today's learners. People responsible for this booklet hope it will be equally helpful.

Following the procedure for earlier publications of language arts guides, the Oklahoma Council of Teachers of English and the Oklahoma Curriculum Improvement Council collaborated in producing this one. When preliminary planning began two years ago, each council selected members to serve on a production committee. Needless to say, there have been dropouts and additions during the two-year span. Some people were appointed to other committees in OCTE; for various reasons other substitutions were made. The chairman is indebted to all who served, but wishes especially to acknowledge those who worked diligently and loyally from the inception of the committee to the final editing of the product.

The curriculum committee, whose total membership was never present at any one meeting, gratefully acknowledges the helpful suggestions from persons outside the committee. Numerous recommendations emanated from the state-wide Language Arts Conferences held in October, 1968. Hundreds of classroom teachers and supervisors rallied to the call for practical and imaginative approaches to the teaching of listening, speaking, reading, writing and thinking. Ideas submitted at the seven conferences over the state have been incorporated in the pages which follow this introduction. The curriculum committee is indebted to the able conference leaders who stimulated the thinking and prompted the exchange of ideas and sharing of experiences in the group meetings. Also included were the significant contributions of graduate students in language arts classes on campus.

Prior to the fall conferences, on three different occasions, teachers and supervisors were invited by the Oklahoma Curriculum Improvement Commission to planning meetings to help the committee decide on the format of the guide and to make recommendations and suggestions for its content. One meeting was held in Oklahoma City, another in Tulsa, and one at Oklahoma State University. To the people who gave of their time and thoughts on a "cherished" Saturday, the committee extends sincere thanks.

A curriculum guide is never finished—complete in itself. There is always the possibility of adding to, deleting, modifying and extending whatever is presented. So it is with this aid. Each item can be extended and expanded according to the teacher's insight and understanding and the pupil's readiness for the experience. The loose-leaf format, so widely requested, has at last become a reality and should make the guide a flexible, instructional tool.

No attempt has been made to establish a sequence of language skills by grade levels. Following the suggestions of many authorities, the assignment of a particular language activity is left with the decision of the teacher who knows the past experiences, present abilities, and future potentials of individuals in his class. The committee concurs with Moffett "that the work of each grade level cannot be specified by someone who knows nothing of the school population and of the past training of each class."[1]

The fallacy of assigning skills and abilities to grade levels was further substantiated as the committee, representing grades K-13, sat together and explored the many activities suggested by teachers. In the majority of cases the skill in question was found to be appropriate for several grade levels. Depth of understanding and maturity of the learner will determine the complexity of the skill involved and the extent to which it can be used in any classroom.

Therefore, language experiences have not been presented in chronological order. However, one will find a progression of skills and activities spanning from kindergarten into college, from which teachers may freely choose in planning activities for the improvement of communication skills.

Idella Lohmann, Chairman

[1] James Moffett, **A Child Centered Curriculum K-13** (Boston: Houghton-Mifflin, 1968) page 6.

A Statement Of Philosophy

This we believe —

The best climate for learning grows out of an open and healthy exchange of ideas between the teacher and the individual and among individuals in a class.

Therefore we —

Recognize that language is a key to effective learning and living; that it pervades all the areas of living in and out of school, directly and indirectly.

To carry forward the language development of each individual we —

Discover where the individual is

Set goals with the learner

Provide opportunities for the learner to practice all of the communication skills and arts

Direct students toward a true identity of self

Develop a sense of social responsibility

Know that there are questions that have no answers

Acknowledge that evaluation is a factor in language growth

Respect the individual for what he is

"Each child's ability to express his ideas is distinctly unique and personal. The rate at which this ability grows is likewise individual. Only harm can come from trying to force more mature forms of expression than children show themselves ready to use."[1]

"Surely the end goal is worthy of the highest efforts: to produce students who speak, write, listen, and read better than they have ever done before."[2]

[1] Alvina Burrows, **They All Want to Write** (New York: Holt, Rinehart and Winston, 1964) page 221.

[2] Robert Pooley, Forward to **English Language Arts in Wisconsin** (Madison, Wisconsin: Department of Public Instruction, 1968) page IX.

Goals For Language Behavior

A. Through listening the individual

—follows directions
—gathers information and summarizes
—enjoys poetry, stories, music, drama, and other oral expressions
—creates his own music and literature
—reacts to sounds in his environment
—reacts to ideas and situations
—distinguishes between relevant and irrelevant ideas
—detects different levels of language
—demonstrates appropriate usage of words
—demonstrates awareness of levels of listening (1) attentive listening, (2) appreciative listening, (3) analytical listening, and (4) marginal listening
—makes associations for recalling information

B. Through speaking the individual

—communicates his ideas in a concise, definite manner
—participates in critical evaluation
—clarifies ideas through discussion
—uses words responsibly
—identifies himself with characters in plays
—organizes ideas in proper sequence
—employs progressive development of language usage (depending on situation)
—converses in an enthusiastic, interesting, and courteous manner
—demonstrates ability to think creatively in planning skits, plays, and dramatizations
—demonstrates a sense of pride in clear enunciation and correct pronunciation
—demonstrates ability to read aloud effectively by using proper phrasing and breath control
—portrays through oral reading the mood and purposes of the author
—defends his own point of view
—recognizes social amenities and learns parliamentary procedure

C. Through reading the individual

—searches for information and ideas
—draws inferences
—finds solutions to social and personal problems
—generalizes about situations and conditions
—explores ways to further a hobby, an interest, or an activity
—gains insite into human behavior
—realizes the effectiveness of words
—extends his knowledge and imagination
—develops attitudes and habits of reading for leisure
—develops taste for quality in writing
—increases his sensory imagery
—widens his horizons about people, times, and places
—gains skill in evaluating the theme of a story and the behavior and motives of characters
—identifies with characters in literature
—enjoys stories of fiction and nonfiction
—continues to read outside of school selections of his own choice
—shares books with others
—becomes discriminating in his choice of reading materials
—learns how and where to locate pertinent information

D. Through writing the individual

—expresses clearly and vividly his ideas and feelings
—gathers, organizes, and classifies data
—arranges ideas and events in sequential order
—distinguishes between relevant and irrelevant ideas
—makes generalizations
—reports without plagiarizing
—uses appropriate form for his ideas (paragraphs, stanzas, lists)
—uses appropriate mechanics to safeguard meaning

Language Development Through Diagnosis

Before making long-range or immediate plans that will lead to maturity in the use of language and to mature experiences with literature, the teacher needs to analyze carefully where the student is in his language development. In some schools results of standardized tests will be available, but more important than test results will be the teacher's observation and informal diagnosis. Such experiences as the following will provide opportunities for the teacher to observe and analyze the student's use of language and to assess the breadth and depth of his literary background.

1. Set up a speaking situation and listen to each student to determine how well he speaks. Make notes for future teaching.
2. Tape a sample of each student's speech and let him hear and analyze his own speech.
3. Ask each student to write a short paper on his strengths and weaknesses or about his major interests. Young students might be asked to write about a picture. The teacher should analyze the writing, not grade it.
4. Tape individually each student's oral reading of a short selection. Note specific disabilities.
5. Have each student read silently a short selection. Time the reading and determine words per minute. Follow the reading with a brief comprehension test. (For older students the Educational Edition of **Readers Digest** or anthologies provide excellent materials and comprehension tests.)
6. Ask each student to tell about the best story or book he has read or the type of story or book he enjoys. A young child might be asked to draw a picture of his favorite book character and tell the class about it.
7. On a comprehensive reading list appropriate to the grade level have the student check books he has read.
8. Examine reading record cards from previous years.
9. Give a vocabulary test.
10. Give a short talk or lecture or read a story and follow it with a test over the main points to test listening.
11. Use a tape or record as the basis for a listening test.
12. Use an appropriate film, such as "An Occurrence at Owl Creek Bridge" for junior or senior high students, to test the ability to observe.
13. Set up a situation in the classroom for the students to observe and describe individually as a test of observations.
14. Keep information on each student in an individual folder or record it on a filing card.

Planning Instructional Experiences

In formulating plans for the instructional program we believe the following to be basic considerations:

1. Plans must be made in terms of the students' needs and serve both immediate and long range objectives.
2. Individual needs must be determined in specific areas (listening, speaking, reading, and writing) before instruction is initiated.
3. Instructional experiences must be directed to the needs of individuals in the class.
4. Activities must be planned according to the individual differences within the group. For example, several different activities may be going on at the same time to meet the varied language abilities within the class.
5. Recognition must be given to a wide range of differences in individual competencies in each class which is normal, even with so-called ability grouping.
6. The purpose of the activities will be recognized by and meaningful to the learner as a result of teacher-pupil planning.
7. Activities must be based upon the learner's past experience and present competencies.
8. Activities will integrate the four facets of the language arts — listening, speaking, reading, and writing.
9. A warm, friendly climate in the classroom is essential to effective language development.
10. Textbooks should be regarded and used as tools. (This means that covering a textbook does not in itself insure learning.)

Following are suggested activities for developing skills in the language arts:

A. Listening.
   1. To establish awareness—
      Example:
      Sounds that are signals
      Sounds that stimulate appreciation of beauty
      Sounds that stimulate emotional feeling
      Words or ideas of emotional impact
   2. To explore
      Example:
      Sounds that have not been heard before
      Sounds of a strange animal
      Sounds of a new machine
      Sounds of sadness
      Sounds of joy
   3. To discriminate
      Example:
      Beginning sounds
      Rhyming words
      Facts from opinions
      Inferences in tone of voice
      Main ideas
      Relevant from irrelevant ideas
   4. To evaluate
      Example:
      Rejects or accepts
      Interprets
      Questions
      Criticizes (constructively)
      Informs or persuades
   5. To create
      Example:
      Listens to develop mental imagery in music, stories, essays
      Reacts in speaking or writing, to listening experiences
   6. To enjoy
      Example:
      Listens to poems, stories, conversations, discussions, plays, essays
      Listens to music

B. Speaking
   Activities that develop
   1. Social effectiveness
      Examples:
      Introductions
      Conversations
      Informal and formal discussion
      Group planning
      Interviews
      Announcements
      Explanations
      Telephone conversations
   2. Mechanics of language
      Examples:
      Usage and grammar
      Voice tone and emphasis
      Phrasing
      Clarity of thought
   3. Vocabulary development
      Examples:
      Sensitivity to sensory words and colorful language
      Understanding of idiomatic phrases
      Colloquialisms or dialects
      Interpretations of metaphors, similes, personification
      "Loaded" terms
   4. Creativity
      Examples:
      Dramatic play, dramatization, and role-playing
      Choral reading and verse choirs
      Interpretative oral reading
      Oral book reviewing

C. Reading
   1. Experiences that provide personal enjoyment and self - realization through literature
      Examples:
      Self-selection, based on interest, hobbies, biography
      Guided individual reading
   2. Activities that permit the sharing of reading experiences
      Examples:
      Book reviews
      Panel discussions
      Seminars
      Book chats
   3. Activities that permit research experiences
      Examples:
      Personal research for individual interests
      Group activities centering upon class problems
   4. Activities that develop skills in reading competency
      Examples:
      Reaction to main ideas
      Identification of implied meanings
      Critical reading
   5. Activities that permit student to explore current events and contemporary social problems
      Examples:
      Use of newspapers and current periodicals
      Contemporary literature and other literature related to current problems. (Comparison of writings of Emerson, Thoreau to "West Side Story")

D. Writing
   1. Experiences in utilitarian writing
      Examples:
      Reports
      Letters
      Documents
      Grocery lists
      Journals
      News stories
      Essays

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2. Experiences in creative writing
   Examples:
   Stories
   Poems
   Drama
   Commercials
   Essays
   Antics
   Personal letters
   Song lyrics

3. Experiences centering upon mechanics as revealed through the student's writing
   Examples:
   Composition structure
   Usage
   Punctuation-capitalization
   Spelling
   Editing

Integration Of The Language Arts

Students living in a space age have different attitudes, interests, fears, and aspirations than their counterparts a generation ago. Thus teachers must be aware of the constantly changing needs in communication to meet new demands. They should capitalize in every way possible on learnings from T.V., movies, tapes, films, and other media. Every effort should be made to integrate learning rather than compartmentalize the school day. Students should be helped to recognize a purpose for using the skills that are involved in expressing ideas. In the broadest sense, whenever students are communicating at home, at school, or in social groups outside these areas, they use the related aspect of language arts in many combinations and in varying degrees. Why should they not be permitted to follow this related approach in the classroom?

Language is the common conveyor of the total school program from the beginning of school in the morning until it closes in the afternoon, just as it is the common conveyor of life outside the classroom. To make for himself a place in the space age, a student must be able to listen with critical attention, to speak adequately, to read critically and creatively volumes of materials, and write with clarity and honesty. It goes without saying that attention must be given to each of these skills separately as well as in a unified way, according to an individual's need, ability, and maturity.

Although this guide presents the four major facets of language in separate sections, it purports to emphasize through the suggested activities the importance of integration. Hopefully, teachers will make integration a reality as they carry out the purposes and concepts in actual classroom experiences.

Reading, writing, speaking, and listening are not ends in themselves but tools used by society for thinking and communicating ideas. The program thus outlined suggests integration in the sense that reading, speech, literature, drama, composition, and language are learned by means of each other. These facets of communication supplement and complement each other. A student gains reading power by writing. He improves his writing by reading. He learns to talk by listening. He develops listening skills by speaking.

According to Moffett[1] many educators advocate a total program in discourse running laterally across subject field. In truth, language arts cannot be contained in a separate learning area. Communication is the fundamental element in all subjects; and in turn the skills of communication depend on the content areas for the raw stuff to communicate. Hence, a strong force is being exerted in curriculum planning to "break down compartmentalization of subjects and to ascribe to team-teaching a larger meaning than is generally found in it." For example, writing assignments for an English teacher might well be related to a science or social studies assignment.

[1] James Moffett, A Student-Centered Language Arts Curriculum, Grades K-13: A Handbook for Teachers (Boston: Houghton-Mifflin, 1968), page 6.

"Language and thought develop together as an integrated whole," writes Strickland. "Language is of little value without ideas to express, and ideas are themselves dependent upon language."[2]

Artley[3] refers to language as a single pattern of integrated skills which cannot be learned separately. He states further that the student's learning of the language arts is closely related to his individual growth patterns and to his experiences.

The teacher who believes that the native language can be taught without textbooks and prepackaged curriculum, that the functional approach to language development is more effective than drill and exercises, will find this guide an aid to instruction. On the other hand, it cannot be offered as a prescription for language development. Its success lies in the teacher's ability to adjust the experiences to meet the needs of individual students.

Examples Of Integrated Experiences In Daily Lessons

— Following the reading of "Coast Guards to the Rescue" or some other story in a reader, students write a newspaper account of the incident.

— After viewing a film such as "Life in the High Andes", students note information that was not included in the film, but which would be beneficial to the learner; they compile questions for research; select incidents for creative writing.

— A film is shown dealing with the culture of minority groups (Indians, Orientals, Negroes, Latin Americans); the students engage in wide reading to learn more about a certain group; small groups are formed to share findings; cooperative reports are presented to class; vocabulary is extended; students are introduced to new books such as:

Lions in the Way (Negroes)
Wolf Brother (Indian)
Willie Wong, American (Oriental)
Blue Willow (Migrant worker)

— Student and teacher plan a trip to a pond; discover characteristics of plants and animals; categorize and discuss observations; research and write.

— Students and teachers plan to interview a resource person; select pertinent questions; take notes for summary report.

— Students view a film to sharpen observation, for exampie, "The Queen's Castles"; they are asked

1. to describe their favorite scene
2. to comment upon the color schemes used in various rooms
3. to research the architecture of the various castles
4. to read the biographies of the designers of the castles
5. to design a formal garden similar to one in the film

— Story problems in math may be dramatized in order to develop better understanding of the problem solving process needed for the solution. (Use of voice inflection and punctuation may determine extent of communication).

— Role playing after reading about some issue in the newspaper, (e.g.) the question of lowering the voting age; some historical event, (e.g.) "taxation without representation;" use of debate, conversation, interviews, form letters, essays, posters, radio and T.V. editorials, and editorial cartoons.

— Advertising slogans are placed on the bulletin board; students identify products; they categorize the slogans as to extent of appeal for women, men, adults, children, teens; students create their own slogans for objects (toy, picture, machine, wearing apparel).

— Students observe a science experiment, form generalizations from the discovery, and write reports of findings; primary children can dictate a cooperative report.

[2] Ruth Strickland, **Language Arts in the Elementary School.** Third Edition (Boston: D.C. Heath, 1969), page 43.

[3] A. Sterl Artley, "Research Concerning Interrelationship Among the Language Arts," **Elementary English,** Vol. XXVII, No. 8, 1955, pp 527-37.

Listening

Americans are not very good listeners. In spite of the fact that "45% of communication time is spent in one kind of listening or another," the skills of listening are often ignored by classroom teachers.[1]

Listening is the foundation for all of the language arts skills which an individual develops. It is not only the forerunner of all the language arts, but the most used of all. Listening skills are not acquired incidentally; they must be taught. Research indicates that attention should be given early to listening abilities in preschool years because of the importance of listening in the development of communication abilities.

Television, radio, tape recorder, records, and films have intensified the importance of listening in the lives of children and adults. Contemporary living demands that listening be given a prominent place in language development.

Listening should be differentiated from hearing, because it is an active, receptive process. Listening is more than hearing, because, like reading, it involves comprehension, interpretation and reaction to what is heard. Both are receptive skills and have many common purposes. Listening for meaning is equally as important as reading for meaning; listening for enjoyment is just as important as reading for enjoyment.

Listening, as well as other learning skills, requires a state of readiness. Too often teachers ask students to listen without preparing them for the listening situation. Before an activity begins, teachers and students should set the purposes for listening.

In order to develop good listening habits in students, it is important for a teacher to demonstrate good listening habits himself. The listening role requires empathy, tolerance and tact. If the teacher is attentive to the comments of the children, if he sincerely gives consideration to what students are saying, he then may be influential in the development of effective listening skills. He must be cognizant of the fact that teachers should listen more and talk less.

The development of a positive attitude toward listening can be brought about through many techniques. There is no doubt that the time given to development in this area will pay big dividends for both teacher and student in effective teaching and learning.

[1] Ralph G. Nichols, **The Supervisor's Notebook**, Vol. 22, No. 1, Spring, 1960, (Chicago: Scott Foresman and Company).

LISTENING

Language Behavior	Learning Experiences
The student follows directions	—through interpreting simple instructions Examples: walk to the door, close it, turn around three times and hop back to your seat; get the red book from the teacher's desk, take it to your desk, open it to page 13, change seats with the person behind you —through repeating the directions of an assignment to other members of the class —through completing legitimate errands following verbal instructions (to the office, another classroom, lunch room, etc.) —through preparing verbal ideas in pictorial form (illustrations, graphs, tables, charts, maps, etc.) —through listening to a series of numbers and writing the third or the fifth one —through writing the main points of a set of directions for making or doing something Examples: starting a camp fire driving a car making a dress learning to dance —through obeying specific instructions related to safety and security Examples: fire drill directions tornado warnings civil defense regulations —through playing games Example: DESCRIBIT—two players, 26 alphabet cards; first player lifts a card and calls out a letter; second player then announces what is to be described (person, place, thing): class members make the responses; suppose the first player says "M" and the second player says **thing**; certain members of the class would respond with the noun and adjective beginning with "M" (mighty Mississippi. misty morning, modern machine are possibilities); the first student to give an acceptable response wins the card; person with most cards wins the game (can also be played with verbs and adverbs). —through listening to a particular selection for specific items such as numbers, colors, slanted words, exaggerations. —through interpreting simple instructions Example: The children listen to a story on tape; at the end answer questions by picture drawings (listen with headsets while other children are busy with different activities).

LISTENING

Language Behavior	Learning Experiences
The student collects and summarizes information	—through listening to group discussion in order to identify the main issues of the discourse —through listening to taped stories and lectures —through listening to discussions of open-ended questions —through listening to conversations —through listening for missing parts in an outline from a recorded speech or report (student is given partially prepared outline before listening session begins) —through listening for the main idea of an assembly speaker; the sounds heard on the way to school; the conversation heard in the cafeteria —through matching a personal experience with a point a speaker has made —through trying to repeat what has been heard on T.V., radio, or tape —through listening in order to report to others Examples: a television performance a live lecture an account of an accident a story a joke a news report a conversation a court trial (arrange for two or more students to report on the same episode in order to note variability in listening skills) —through writing simple summaries based on one specific question about an article read aloud —through writing a reaction to a character in a story after hearing the story read aloud Example: Would you like to go on a trip with so and so, why or why not? —through listening to solve riddles —through listening for specific details Examples: number of people involved kinds of trees in the forest different moods portrayed

LISTENING

Language Behavior	Learning Experiences
The student interprets poetry, stories, music, drama, and other expressions	—through pantomiming how music makes him feel —through listening to a poem to identify the mood or theme —through listing words that describe feelings —through establishing awareness of sounds that are signals; sounds that stimulate appreciation of beauty; sounds that stimulate emotional feeling, words, or ideas of emotional impact; sounds that create vivid pictures in one's mind —through sharing mental imagery Example: Students draw what a poem suggests to them. —through listening to the teacher's oral reading —through listening to taped classics —through describing his emotions and feelings after a poem is read Examples: Dorothy Baruch's "Merry-Go-Round" Rhoda Bacmeister's "Galoshes" Alfred Noyes' "The Highwayman" much of Poe's poetry —through hearing poetry that emphasizes sound (thump, roar, clatter, clang) Examples: Rose Fyleman's "The Goblin" John Masefield's "Sea Fever" Edgar Allen Poe's "The Bells" —through listening to supply the rhyming words Example: (may use puppets) Teacher: You have shaggy hair. Child: I must be a bear. Teacher: Your ears are funny. Child: I must be a bunny. —through listening to powerful words in classical literature Examples: choral readings solo readers—Charlton Heston type —through hearing poetry that rhymes Examples: Walter de la Mare's "Silver" Joyce Kilmer's "Trees" —through dramatizing the action of paragraph read aloud the action suggested by a poem definitions of new or unusual words —through listening to supply the rhyming words Example: Mrs. Smutter likes bread and _____(butter). Mrs. Sam likes bread and _____(jam). Mrs. Savey likes bread and _____(gravy).

LISTENING

Language Behavior	Learning Experiences
	—through listening to music as he reads, paints, or creates in any media; reading aloud a poem or story with background music Examples: "The Nutcracker Suite" Rachmainoff's "Romeo and Juliet" "William Tell Overture' "1812 Overture"
The student creates his own poetry, music, literature	—through listening to other people's plans, programs, ideas, designs —through listening to writings and taped recordings of other people
The student distinguishes between relevant and irrelevant ideas	—through questioning expressed opinions of speakers and writers —through applying criteria to distinguish between fact and opinion, between praise and flattery; through detecting biases, wishful thinking, and implied meanings Example: Use of the game "Propaganda" by Wif and Proof —through evaluating all oral reports for relevant ideas —through listening for dialogue which might be controversial —through evaluating news on TV
The student reacts to ideas and situations	—through listening for answers to questions that have been posed prior to the oral reading of a selection —through discussing current issues —through selecting pertinent ideas from a taped selection, an oral report, a conversation, an interview, a lecture —through questioning words used for argumentative persuasion and/or sarcasm

LISTENING

Language Behavior	Learning Experiences
	Examples: Antony's funeral oration editorials in newspapers —through analyzing spoken words which are emotionally packed to persuade or dissuade Example: viewing television commercials; encourage students to analyze each approach —through listening for the main idea in a speech; ways the main idea is explained —through anticipating a speaker's next statement or idea —through listening to dramatizations to decide whether each actor does all he can to portray the part —through listening to a selection read orally and answering questions as a comprehension check Examples: What was the title? Give the phrase or sentence the author used as his central theme. What proof did the author give for his point of view or information? —through notetaking Example: A lecture is presented by means of a tape recorder; students record important details or teacher demonstrates notetaking on the chalkboard —through writing summaries of taped narrations or discourses, speeches, oral reading selections —through ordering Example: First a smile and then a _____ (friend). First the egg and then the _____ (chick). "First Things First" by Leland Jacobs _____ "Puppy first and then the dog, Tadpole first and then the frog, First things first."
The student observes shades of meaning in words	—through analyzing a speaker's philosophy a speaker's voice to determine what kind of person he is the basis for his like or dislike of the speaker ideas and information for propaganda taped discussions to determine what was said dramatizations of playground situations, classroom episodes, political scenes

LISTENING

Language Behavior	Learning Experiences
	—through listening for cues unconscious inflections in speech tones that depict anger, frustration, exhilaration
The student demonstrates the importance of appropriate usage of words	—through extending usage of common verbs Example: He **went** to town. How did he go? Perhaps he walked, hopped, skipped, inched, ambled along, lumbered along.
	—through noting how changes in language come about Examples: foreign words, manufactured words, regional words, slang words, scientific words, newly coined words (scuba, astronaut, cookout, hang-up)
	—through detecting the meaning of words through context Example: the student writes the meaning of specific words — The recent success of Russia in scientific discoveries stimulated American scientists toward greater efforts in this field. What does the word stimulate mean?
The student detects different levels of language	—through listening to and viewing — "Alphabet Conspiracy," Bell Telephone Company—
	—through listening specifically to a discourse in order to distinguish between formal and informal levels of language
	—through listening to the teacher read stories in which dialect is used Example: Will James stories Mark Twain stories Sherwood Anderson
	—through examining regional dialects in radio, TV, characters of plays and novels Example: "My Fair Lady"

LISTENING

Language Behavior	Learning Experiences
The student expresses awareness of sounds	—through exploring his immediate environment Example: on an excursion the student makes a list of sounds he expects to hear, then crosses off each item as he hears the sound; new sounds may be added as encountered —through voicing imitation of familiar sounds Examples: bacon frying, baby crying, jet planes zooming —through listening in order to identify specific sounds Example: with eyes closed or back turned, the student tries to identify the sounds of crumpling paper, striking cymbals, dropping coins, pouring water —through identifying sounds normally taken for granted —through listening to records of sounds Examples: "Sounds and Images" and "Put-ons and Take-offs" —through playing a matching sound game Example: Pairs of boxes are filled with small objects same in size and number; boxes are sealed and placed among other pairs in disarrayed positions; students match sounds by shaking boxes: Suggestions — grains of rice, chalk, pencils, rocks, tacks, ping pong balls, paper clips.
The student demonstrates an awareness of the different types of listening	
Attentive listening	—through giving attention to fire drills, attendance roll —through hearing announcements and reports —through attending lectures or presentations by speaker —through following directions for assignments —through taking notes —through hearing stories that are especially designed for listening Example: "The Changeable Clock" (**The Listening Book** by Dan Safier)

LISTENING

Language Behavior	Learning Experiences
Appreciative listening	—through hearing musical recording —through participating in choral speaking —through listening to enjoy sounds: song of a bird, babble of a brook, trumpet of elephants —through listening in order to interpret simple rhythmic movements
Analytical listening	—through listening to solve problems Example: Classifying Objects: shoe———closet ship———ocean sun seed snail sailor —through discussing social problems, (i.e.) solving playground fights —through analyzing a selection of poetry —through discussing possible decisions, such as, "What are the alternatives to this problem?"
Marginal listening	—through listening to background music —through running a film strip without the sound (Art Films, Dunham and Mills, University of Oklahoma, College of Education) —through listening to records which can be dramatized or interpreted
The student makes association for recalling information	—through listening for main ideas —through listening for sequential development —through listening for specific details —through listening for implied meaning —through listening to reproduce, to create and/or to extend

Oral Language

An individual grows personally, socially, and intellectually as he develops language power. Personality can unfold and develop with successful experiences in oral expression, or it can be thwarted by failure to acquire competency and skill in oral communication.

Speech is a mirror of personality; one's manner of speaking is a symbol of his cultural growth. It can be the means of total acceptance and involvement in social events, or it can be the means of complete expulsion from social groups.

Students who use non-standard English must be treated with respect and dealt with courteously and constructively so that they will be motivated to improve their use of English. To destroy creativity, spontaneity, and fluency in an individual's speech while trying to improve his language usage will surely impair his personal growth. Students should be taught through teacher's example to make positive appraisals of class contributions — what they liked about the presentation rather than the mistakes made by the speaker. Ideas should take priority over criticism of speech patterns.

Numerous opportunities for speaking in the classroom plus continuous praise and encouragement for appropriate use of words, use of figurative language, effective presentation of ideas, and other significant contributions should help a student develop poise and confidence in the use of language and at the same time develop his self-image, which is instrumental in his social progress.

Thinking and speaking are two aspects of the same ability — to communicate effectively. They are interrelated to the extent that language helps an individual to think and react emotionally to words. Words are the vehicles of thought. The ability to choose appropriate words with respect to meaning and usage demonstrates one's power of language.

Speaking and listening are parallel skills that should be developed simultaneously; all speaking should be accompanied by responsive listening. Listening and speaking abilities form the background for reading and writing.

The teacher plays an important role in helping students develop the power to speak with ease, fluency, and imagination. By example he demonstrates the power of correct pronunciation, clear articulation, polite manners, and pleasant voice. He provides time in the school day for students to converse in a face-to-face manner and to speak in small groups or to the class. He provides a wholesome climate for evaluation wherein no student is humiliated or embarrassed about his speech.

ORAL LANGUAGE

Language Behavior	Learning Experiences
The student verbalizes information and feelings spontaneously	—through role playing Examples: storekeeper, principal, king, soldier, villain, literary characters —through puppets Examples: stories, poems, songs, pictures, current events, historical events —through riddles —through picture reading —through dramatic play in centers such as playhouse, science corner, block corner —through dramatic play using unfinished stories —through storytelling —through conversation —through discussion using inner and outer circles (inner circle, discussant; outer circle, evaluators as in Great Books Program) Examples of topics: Rules We Think Are Necessary Power Structure What Parents Don't Understand About Me Immortality and Imagination Love and Hate Man and Nature Establishments Identity of Races and Cultures —through graphic material, such as pictures, maps, charts —through emotional words such as love, hate, jealousy, fear, joy, stubbornness, anger —through the teacher's reading emotional poems and student's improvising titles —through the reading of his paper and defending his point of view —through his questioning of motives, values, issues
The student participates with peers	—through choral reading, nursery rhymes, accumulative stories, cooperative stories Examples: **Hailstones and Halibut Bones,** O'Neill **The House of the Mouse,** Mitchell **"Stopping by Woods,"** Frost —through choosing sound words — city sounds, farm sounds, war sounds, industrial sounds, transportation sounds, quiet sounds, sad sounds, happy sounds —through reporting of research findings —through parliamentary procedure —through group pantomime —through group planning —through dramatizations —through discussions, panels, interviews, symposiums, committees

ORAL LANGUAGE

Language Behavior	Learning Experiences
The student builds his language by reading his environment	—through filmstrips and films —through nature walks —through observation and description of surroundings —through field trips —through expressing awareness of attitudes and opinions of others —through exchange visits with classes in own school or from other schools —through books, magazines, newspapers —through dialogue with people of different cultures and other generations —through personal and vicarious experiences related to other cultures
The student identifies with his world	—through characterizations —through charades —through original drama —through portraying situations
The student demonstrates ability to organize	—through oral reading of poems, conversations, parts in plays —through sensitivity to sensory language —through visits of local resource people —through classifying words, objects, ideas —through planning story sequences for dramatizations —through planning his own learning experiences —through preparing class meetings —through planning and presenting radio and television programs —through planning interviews
The student demonstrates responsibility in the classroom	—through progressive development of language usage —through his effort toward clear enunciation —through his effort toward correct pronunciation —through his effort to communicate his ideas concisely —through supporting an issue —through clarifying his concepts —through expressing personal values —through revising opinion and modifying behavior when new evidence is presented —through the use of precise vocabulary for effective communication —through social amenities —through making introductions —through reporting class meetings, student council meetings —through accepting his role in classroom planning and management —through interviewing resource people who visit the classroom
The student participates in group evaluation of a performance	—through team conferences identifying the strengths of a particular contribution —through positive appraisals of individual contributions

Reading Is Thinking

The manner in which teachers view reading is of utmost importance. According to Stauffer,[1] Reading, like thinking has three dimensions, (1) realistic thinking, (2) imaginative thinking, and (3) personalized thinking. We are quite aware of the aspects of problem solving, being confronted with a problem, finding the solution or the failure to find it, but, do we associate these same aspects with reading?

Consider for a moment the meaning of reading. The consensus is that reading is a process; it is the ability to get meaning from the printed page; it is interpreting symbols by assigning meaning to them; it is receiving ideas from an author. Yes, but reading is much more. In order to develop a reading program that adequately meets the needs of the pupils in today's classrooms, a clear understanding of reading and the processes involved are imperative.

The concepts that the reader brings to his reading are the concepts that he associates, combines and reassociates as he is challenged by the author. Reading is a mental process requiring word recognition, word meaning, and the skill to associate meanings until the concepts that have been presented are understood, evaluated, accepted and applied, or rejected. The knowledge gained through reading can increase understanding, and can be used as a tool to effect social and personal adjustment, enrich experiences, and stimulate thinking.

Thinking is behavior that occurs in response to stimuli. The stimuli determine the kind of mental activity, whether imaginative, or a type that calls for more reasoning than imagination. What then does it mean for a teacher to consciously direct thinking? What are the steps involved in the reading-thinking process? (1) Reading for a purpose is the first requisite, whether it be to resolve a question, to satisfy curiosity, or for pure enjoyment. (2) Reasoning while reading is the process of toying with the ideas to discover logical relations or rearranging the ideas in such a way that a conclusion can be reached. Thus the small child who challenged the statement about a long parade of ducks, by pointing out that three ducks in a line did not make a long parade, was making a valid judgment. He was comparing the facts at hand against a definition of "long" which he had obtained from his own experience. Reasoning is productive thinking. (3) Judgement is an evaluative process by which the reader forms his conclusions. The judgements formed must be relevant to the purposes declared. The reader selects and weighs the facts and makes decisions that are appropriate and discriminate. If we agree that to read critically and reflectively is helpful in achieving even the most practical everyday needs — then we agree that reading should be taught as a thinking process.

BIBLIOTHERAPY: PERSON INTERACTION

"Bibliotherapy" has been defined as a process of dynamic interaction between the personality of the reader and the literature interaction which may be utilized for personality assessment, adjustment, and growth.

Reading stories and literature provides children with vicarious experiences and a means of finding similarities to their own problems and needs even before they are able to read independently. As they grow older and acquire the skills to deal with concepts, the possibility of using bibliotherapy increases.

We know a great deal about books and also a great deal about children. If we can but bring the two together we will have a tool with which we can help children help themselves as they deal with fears and misunderstandings, weaknesses and failures, physical defects, intellectual and moral achievement, and many other personal problems.

One of the virtues of using reading as a form of therapy is that the reader remains in control of the degree to which he becomes involved in identification. His discoveries of self will usually not be traumatic. He can gain insight into his own problems at a pace which he can tolerate.

[1] Russell G. Stauffer, **Directing Reading Maturity as a Cognitive Process** (N.Y.: Harper and Row, 1969), pp. 3-15.

STUDENTS' RIGHT TO ENJOY LITERATURE

Many times when students finish the study of a particular genre, they make the statement that they will never again read further in that field. This result is unfortunate because the study of lierature should produce a desire to read further. Perhaps these several approaches to the study of literature can help remedy undersirable results:

(1) Knowing the technique of the type of literature is helpful. Then the student knows what to expect from a piece of literature and is not disappointed from a technical point of view.

a. Students should realize that a narrative theme runs through short stories and novels. Events are detailed about characters and places.

b. The essay does not tell a story. It is the personal reaction of an author to a subject of his choosing. The author does not discuss the subject exhaustively. Often after reading an essay, students feel that the writing is incomplete — that the author should have said more.

c. The text of a play leaves the reader more on his own than most narratives. A script requires many inferences. On the page the young reader doesn't "see" where the character is standing when he is giving a line, or what actions are taking place concurrently. Nor does he "hear" the significant inflections or tones of voice. Students can be prepared for these script characteristics and can be helped to bring the script alive in their imaginations.

d. Enough poetry technique can be presented to enable the students to know how poetry is put together. Allow a student to make his own evaluation of a poem — whether he likes or dislikes it.

(2) The time spent on certain genre is important.

a. When the class shows evidence of tiring of a type, switch to another type.

b. Try the theme approach to literature. In that way variety can be provided.

READING

Language Behavior	Learning Experiences
The student clarifies concepts	—through reading, or listening as his teacher reads, such books as: **Over and Over** (concept - year) by Zolotow K-3 **The Sky Was Blue** (concept - generation) by Zolotow K-3 **Where Does a Butterfly Go When It Rains?** (concept - before and after) by May Gerelick K-3 **A Map is a Picture** (concept - map) by Rinkoff 4-6 **April Morning** (concept - fear) by Howard Fast 7-9 **All Quiet on the Western Front** (concept - war) by Enrique Remarque 10-13 —through hearing and illustrating ideas and concepts Example: Students clarify ideas that answer How? Why? Where? with such phrases as— last night in my room at the pool at the movie like magic now slow as a snail tomorrow —through hearing tape recording of poetry (Example: Robert Frost records) —through hearing records —through viewing television and drama (Resource: **Reading Ladders for Human Relations,** Crosby)

Language Behavior	Learning Experiences
The student demonstrates insights into human behavior	—through role playing book characters —through role playing problem stories —through role playing historical characters —through creative drama and pantomime —through writing poetry (as a follow-up activity) —through writing story endings —through producing cartoons or comic strips —through writing captions —through writing headlines —through writing summaries of paragraphs, stories, books, poems, plays, etc. —through his own behavior toward people, cultures, creeds, beliefs —through discussions and seminars on book themes and concepts —through relating experiences of characters in book to own problems
The student identifies and examines stereotypes	—through extending literary experiences (**Reading Ladders**, see References) —through analyzing characters from authors such as Dickens, Thackeray, Wilder —through analyzing characters from plays —through analyzing characters from readers —through analyzing characters from films —through analyzing characters from television —through analyzing pictures —through analyzing proverbs, nursery rhymes, fairy tales, myths, legends —through discussing mental and physical characteristics Examples: lazy, fat, stingy, alert, agile
The student identifies with characters	—through exploring living by "trying on" various roles —through reading animal stories —through reading about the handicapped —through reading about the mobile child —through reading about poverty, social mobility, and dislocation —through reading biographies Examples: **Clara Barton** Mildred Pace **Grover Cleveland** Edgar Wyatt **Dwight D. Eisenhower** Malcolm Moos **Yes I Can** Sammy Davis Jr.

Language Behavior	Learning Experiences
	—through reading historical fiction Examples: **The Robe** Lloyd C. Douglas **Duel of Wits** Peter Churchill **The First Year** Enid L. Meadowcroft **The Texas Rangers** Will Henry —through reading pictures —through reading essays —through reading science fiction Examples **Miss Pickerell** Ellen MacGregor **Wonderful Flight to the Mushroom Planet** Eleanor Cameron **Forgotten Door** Alexander Key **Down to Earth** Patricia Wrightson —through comic strips and cartoons (Example: Peanuts) —through matching conversation with pictures —through writing personal impressions of selections
The student examines relationship of individuals to groups	—through reading biographies of statesmen Example: **Herbert Hoover** Alfred Steinberg **Benjamin Franklin** Clara Judson **Caesar** Irwin Isenberg **Mr. Justice Holmes** Clara Judson —through reading about services of a community —through participating in classroom activities (experience stories, charts) —through reading selections showing "stands" as in **Profiles in Courage** —through picture reading of various groups (Church, scouts, clubs) —through reading from modern literature as well as from classics —through study of group organizations —through reading fiction dealing with group acceptance or rejection Examples: Richard Wright's **Native Son** and **Black Boy** Marguerite Henry's **Bright April** Lois Lenski's **Strawberry Girl** and **Boomtown Boy** Eleanor Estes' **The Hundred Dresses**
The student identifies social problems	—through the reading of newspapers, current periodicals —through reading contemporary literature and other literature related to current problems —through reading fiction dealing with prejudice —through interaction dealing with class problems —through participating in field trips (followed by experience charts) —through reading mytns, legends, folklore —through small group discussions of books dealing with similar themes

READING

Language Behavior	Learning Experiences
The student demonstrates knowledge of effectiveness of words	—through exploring modern day expressions in literature —through the use of figurative language —through creative writing —through oral reading of poetry —through the preparation of flow charts or word association —through songs —through interviews and constructive discussions —through completing crossword puzzles —through studying changes in word meanings and how these changes come about (Example: Effect of slang on language) —through studying roots and derivatives —through reading advertisements
The student listens to or reads literature for aesthetic satisfaction and mental stimulation	—through the use of proverbs for terse expression and vivid metaphor poetry for beauty of intonation, appreciation of mood, picture, rhythm, feeling sensory imagery folklore for understanding of people in all walks of life fables for economy and smooth flow of language Mother Goose for repetition of letter sounds and humor myths for personification of forces of nature prose to develop appreciation of common needs, sensitivity to differences and similarities; to hear good sentence structure, variety of word patterns, phrasing, sensory images
The student expresses meaning that a book has for him	—through interpretive dancing —through exhibits depicting life —through murals —through illustrations —through composition of letters —through imaginative writing —through continued reading of books dealing with this theme —through role playing —through improvisations
The student locates pertinent information	—through the use of index, table of contents, card catalogues —through the use of **Readers' Guide** for areas of interest —through the use of reference materials —through the use of trade books dealing with hobbies —through the use of resource personnel —through the use of audio-visual materials —through the use of direct observation —through the use of newscasts and newspapers —through the use of his own categorized and classified information

Writing

"Learning to express oneself in writing is a long process, probably the most difficult area of language growth", writes Lou Labrant.[1] Writing requires the combined ability to talk, to spell, to form letters, and to punctuate. It is not strange then that students find writing difficult, and that many complaints are heard about the quality of writing done by elementary, secondary and even college students.

Too often students are required to write before they have the ability to express themselves orally. Students cannot write what they cannot tell orally. For this reason, skills in oral composition (stories, experiences, reports) are emphasized before students are expected to do much writing. Whether it be a primary student or an adult, learning to express himself through oral composition precedes his ability to write effectively.

Equally important to language development is the student's ability to think. He cannot talk until he has had the opportunity to think about what he is going to say. Likewise, he cannot write effectively unless he is allowed a reasonable time to garner ideas and think about what he is going to write. In essence, thinking is essential to good writing.

Putting down ideas in a rough draft follows the initial step of thinking. Once the ideas are recorded on paper, the writer can edit and rework his composition until it fits his expectations.

It is highly important to place the responsibility of proofreading and editing with the student. When the teacher marks the errors on a student's paper and hands it back for his perusal and rewriting, little, if any, learning takes place. Furthermore, the incentive to improve the thought and organization of his composition is stifled when the teacher twists the student's words in order to say what he (the teacher) thinks the student wanted to say.

In consequence, the best approach to editing is the teacher-student conference, currently referred to as teacher-student dialogue, which allows for an interchange of ideas related to style, content. mechanics, and purpose. Ideas can be clarified without changing meaning, and a student can control his intent in writing when he is present to defend his point of view. He also develops further skill in the proper use of mechanics as he makes changes in punctuation in order to safeguard meaning. This process of editing is applicable to writers at all levels of language proficiency. The elementary child, the freshman in college and the graduate student profit most from their writing when they can have the personal reaction of another person, be it a teacher, a classmate, or a member of their family. Less red ink on the student's paper is the admonition of today's modern English teacher. It is generally agreed among language specialists that primary children's writings should be accepted with praise and enthusiasm and should not be criticized or edited unless the writer asks for it. There is time enough for refinement after the student has developed the ability to express himself verbally. However, primary teachers often help students edit their writings when they are to be shared with the public (bulletin board, displays, notes to parents, etc.). In the initial stages of composing, the teacher writes while the students dictate their thoughts and ideas. Students are relieved of the burden of spelling and handwriting until they have gained some mastery of these skills. Thus they are free to create, to imagine, or to share an experience using language they are unable to write.

Some teachers distinguish practical writing from creative writing in their treatment of composition. Reports, letters, notices, club notes, announcements and application forms, are included in practical writing.

[1] Lou Labrant, "Composing in English," **Readings on Contemporary English in the Elementary School.** Edited by Tiedt. Englewood Cliffs, New Jersey: Prentice-Hall, 1967, p. 138.

Creative writing includes imagined experiences, stories, poems, and plays. However, there is much overlapping in the two types of situations; certainly there is no dichotomy, no fine line of demarcation existing between practical or functional writing and creative or imaginative writing. When a writer treats a composition in his own original way, who is to say it is not creative?

More important than the distinction between utilitarian and personal writing is the teacher's attitude toward research findings in this area of writing. "There was a time in American education", writes Labrant, "when teachers believed that students could be taught to write by learning to identify parts of speech and by punctuating sentences in exercise books. That time, fortunately, seems to have gone, and we can hope that there will be no recurrence of that erroneous thinking. Today most teachers understand that one learns to write prose by writing prose, and that the only sound measure of writing ability is the actual putting down of experiences and ideas on paper. For this reason, written composition is taking a larger and larger place in American classrooms"[2].

The reason for writing is to make someone understand. Therefore, the writer should determine who his audience is and what he is to say to that audience. It is important that the written message reach the intended audience so that the purpose for the writing is fulfilled. When a student writes for the teacher, which is often the case, the teacher should make some positive comment on the story or idea; if he writes for his class, then they should listen to his message and react to the ideas he intended for them.

The emphasis in composition should be on the writing process (the learning that takes place) rather than the end product. How does one write? Where does one get ideas for writing? How are clarity, vividness, and precision achieved? These are the questions that lead to analysis of writing techniques. Thus for practical purposes classrooms should become writing laboratories where discussion is considered a prerequisite to writing, and where a teacher moves about the room encouraging a reluctant writer, helping someone find the right word, and expressing enthusiasm and feeling for someone's unusual expression. Students are apt to catch the cooperative spirit and support each other in the writing effort. As Kathrine Andrews[3] observed, an abundance of writing may not result, but the student learns more about himself and his needs as a writer.

Samuel Roddan,[4] a successful short story writer, and presently head of the English department in a secondary school in British Columbia, says that one cannot learn to write from a textbook any more than he can learn to ski from looking at a travel poster from the Alps. The best preparation for writing, he says, is to read, to listen, to take part in life, and to be curious about oneself and his fellowman.

[2] Ibid. p. 137.

[3] Kathrine Andrews. "New Concepts in Composition," **English Journal**, January, 1969.

[4] **The English Quarterly**, Canadian Council, Summer, 1968.

WRITING

Language Behavior	Learning Experiences
The student gathers, organizes, and classifies data	—through dictating to the teacher: Examples: things I hear (loud, soft, high, low, musical) things I smell (spicy, sweet, dusty, sour) things I see (big, small, jagged, tall, active) things I taste (sour, sweet, salty, bitter, bland) things I touch (hard, soft, cold, warm, smooth, rough) how I feel (gay, happy, sad, like a tiger, like a mouse, like a jumping bean) how I look (thin, foolish, hungry) —through comparison of two things Examples: The cloud looked like an ice cream cone. The moon is a golden curve. —through sorting pictures into appropriate categories Examples: flowers, meats, animals, clothing, —through classifying opposites —through naming groups of things Examples: **flock** of sheep, **tribe** of Indians, **bunch** of flowers —through putting words in order of correct size Example: match, mouse, moccasin, mule —through arranging or drawing pictures in sequence —through deciding what comes first Examples: puppy-dog, tadpole-frog, seed-tree —through writing original "first things first" Examples: smile-friend, hammer-ouch, green apple-tummy ache —through contrasting Examples: successes-failures flattery-detraction —through arranging ideas and events in sequential order Examples: Revolutionary War, War of 1812, Declaration of Independence, Constitution —through matching: Examples: headlines and news articles policeman with appropriate hat graduate with mortar board ballooned conversations with comic characters captions with pictures titles with stories synonyms, homonyms, antonyms, heteronyms parent with offspring e.g. cow-calf wolf-whelps sheep-lamb

WRITING

Language Behavior	Learning Experiences
	—through creating titles after listening to music
	—through telling experiences that call for ordering of events into logical sequence Examples: sequence of steps in getting ready for school sequence of steps in driving a car
	—through retelling stories Examples: dramatization puppets tapes
	—through creative stories in which happenings are appropriately sequenced
	—through analyzing words Examples: connotative (loaded, slanted) denotative (meaning derived from root) origin tele - graph (far off writing) auto - mobile (self moving) variety (said, shouted, replied, screamed)
	—through writing and categorizing advertisements
	—through word play Examples: riddles puns Tom Swifties: "I am freezing," she said coldly. "I am dying," she said gravely. "The lemon is sour," she said bitterly.
	—through labeling objects, ideas, people, places
The student expresses his ideas and feelings spontaneously	—through art activities Examples: Illustrations for writing (using chalk, textured paper, paint, yarn, cloth, clay)
	—through verbal response to pictures, objects, books, records, questions Examples: Why are frogs waiting for spring? Why are you waiting for spring? Play a musical selection such as "Grand Canyon Suite"; students write a descriptive paragraph rather than verbally responding
	—through story telling

WRITING

Language Behavior | **Learning Experiences**

Examples:
accumulative stories
tall tales
character interpretations
flannel boards
planning stories as one, two, or three-act plays
dramatizations
illustrations
hand puppets
character realia
sequels
rebuses

—through word imagery

Examples:
wise as an owl
red as a beet
high as the sky
light as a feather

—through focusing through a peep-hole (sheet of paper with "eye" size hole; observer peeps through then describes the scene)

—through completing phrases

Examples:
"I wish I were _____," "I wonder how _____" "Beyond the cliff's edge _____" "In the old house _____" "The boisterous crowd _____"

—through dialogue

Examples:
Pretending to be a car, an elephant, a cowboy, a cook on a cattle drive, the mouse from **BEN AND ME,** Paul Revere's horse, the spider from **CHARLOTTE'S WEB,** the fisherman in **THE OLD MAN AND THE SEA**

—through participation in the Great Books Program (written responses following discussions)

—through verbal reaction to abstract words such as hate, love, joy, war

Examples:
What is it not like?
What is it like?
What is it not?
What is it?

WRITING

Language Behavior	Learning Experiences
The student distinguishes between relevant and irrelevant ideas	—through selection of material —through appraisal of group talk —through analyzing and writing newspaper advertisements —through comparing news articles, television newscasts, straight news and editorials —through discussing significant quotations taken from context —through discussing authenticity of authors —through using proper source references (card catalogue, encyclopedia) —through analyzing oral and written conversation Are the words appropriate to the occasion? Are the words specific? Are the words general? Are the words real? —through analyzing sweeping generalizations Examples: Everybody is doing it. Boys are noisy. Communists cannot be trusted.
The student makes generalizations	—through studying of prefixes and suffixes —through studying the history of a linguistic form Examples: root words such as port: (import, export, report, transport) —through writing summaries Examples: descriptive relational — cause and effect evaluative — examining and judging a proposition —through comparing two dictionaries in their treatment of spelling (compounds: drug store, air line, business man, school bus) —through listing colloquialisms Examples: put up — preserve put up — tolerate —through classifying words with several meanings such as fall, field, find, file under the following heading **concrete, abstract, fictional, figurative** —through writing definitions, suitable for dictionary use, of slang words in current use —through analyzing a series of words such as child, youngster, teenager, kid, juvenile: or ripe, mature, grown up, old, full-fledged to see if they can be used as synonyms

WRITING

Language Behavior	Learning Experiences
The student gathers and reports information	—through the use of pictures, cartoons Examples: cut comic strips apart; mark out dialogue; shuffle the pictures; students draw 5 or 6; arranges in an appropriate sequence; write dialogue for characters representing several series —through the use of bulletin boards Examples: graphs pictographs time lines —through categorizing Example: essential, less-essential, non-essential items —through the use of rebuses —through the use of murals —through the use of mobiles —through the use of dioramas —through the use of charts, maps, slides, flannel boards, diaries, travelogues —through the use of newspapers Examples: advertisements pertaining to particular countries news items relevant to situations studied editorials supporting positions special sections such as columns book reviews classified advertisements editorial cartoons sports weather human interest —through sharing books (not book reports) Examples: television shows dramatizations dioramas thumb nail sketches character conversations discussions of figurative language book jackets substitution of a different ending "blurb" to sell book interviews with characters research locale of story —through making announcements —through preparation of transparencies

WRITING

Language Behavior	Learning Experiences
The student uses appropriate form to express his ideas (Note: Content should be considered before form)	—through building sentences for prose, poetry, paragraphs for novels, essays, editorials —through building conversation for characters in novels and plays —through using coordination (compound sentences and compound elements) —through using modification —through giving consideration to style during the revision stages of writing What form is best for the content? What diction (choice of words) is most appropriate? Is there consistency of structure, word choice and general style? Is the tone clearly identified?
The student uses appropriate mechanics	—through oral reading (calling attention to pauses, phrases, exclamations, questions) —through listening to his taped talk and reproducing it in written form noting the relationships of punctuation to pitch, stress, juncture —through dictation which demonstrates punctuation Example: students dictate summary of story; teacher then dictates summary back to students to reinforce use of mechanics —through playing games to develop concepts of "under," "over," "around," "above," Examples: Put the pencil "over the shelf" "under the table" —through developing sentence patterns Examples: What travels in the air? answer — airplane What does an airplane do? answer — flies, zooms, glides, lands, streaks Add the following questions — when, where, how Variations: The airplane flies swiftly at night over the city. Swiftly the airplane flies at night over the city. At night the airplane flies swiftly over the city. —through using pitch Example: still snowing? It is still snowing. still snowing!

Language Behavior	Learning Experiences
	—through using stress Example: **Jim** is coming home. Jim **is coming** home. Jim is coming **home.**
	—through writing his own dictionary, his word bank, his personal spelling list
	—through reading labels glossaries picture dictionaries contextual clues His feet are bare; I saw a bear. There he goes. Their house is large. They're going home.
	—through proofreading
	—through basic word lists
The student demonstrates ability to use supportive statements in critical thinking	—through critical analysis of formal essays Examples: student analyzes author's thesis, supporting evidence, relevance of his conclusion: *"The Growing Power of Admen," Vance Packard "The Present Human Condition," Eric Fromm *"Civil Disobedience," Henry David Thoreau *"Crito," Plato *"Love as Panacea," Morton Hunt (possible contrast of last two) Read, outline three basic goals; bring outline to class; small group discusses its analyses and judgments; listeners evaluate speaker's logic, evidence, and judgments.
	—through analysis of fiction Example: student analyzes story's theme, author's technique in supporting theme: "I'm a Fool," Sherwood Anderson "Flight," John Steinbeck "The Killers," Ernest Hemingway "Eveline," James Joyce *"The Conversion of the Jew," Philip Roth In-class writing on limited topic; present in organized, supportive writing; discuss technique; read and revise after reaction of class or teacher

WRITING

Language Behavior

Learning Experiences

—through analysis of characters in literature to find and support a stand

Example:

analyzes facts; takes a stand; gathers evidence (facts, examples, witnesses, details); draws deductions based on evidence and human values; presents stand, reasoning from evidence and human values

—through analyzing the action of main characters

Examples:

Were the actions of the main character (or characters) justified?
dramas: ***The Glass Menagerie,*** Tennessee Williams
Death of a Salesman, Arthur Miller
The Caine Mutiny Court Martial, Herman Wouk
Greek dramas: **Antigone** (Sophocles); **Medea** (Euripedes); **Agamemnon** (Aescylus); ***Oedipus Rex** (Sophocles)
story: "The Secret Sharer" Joseph Conrad
narrative: *"Killing an Elephant," George Orwell
poem: *"The Hired Man," Robert Frost
(class discussion of selection to clarify facts, raise questions of interpretation and values. Panel 1 presents a case for the defense. Panel 2 presents either (1) case for the prosecution, or (2) case for another character. Listeners take notes, question, refute, evaluate; as jury, may vote on most convincing case, stating supporting reasons. Panels may be omitted, substituting more class discussion followed by organized, supported writing)

*Note: All listed literary selections are merely suggestions from those tried and found successful in college freshman English classes. Those starred are in the Anthology **Literary Reflections** by Jack Kendall, et al.

The student detects the importance of observation in writing

—through viewing a picture for a few seconds at a time then listing what he sees (first viewings are likely to be hit-or-miss; later general impressions)

—through studying literary models — author goes from general to specific or vice versa

—through identifying primary and secondary characteristics of properties and people

Examples:

Primary	Secondary
books	textbooks, checkbooks, picture books
fruits	apple, pear, lemon, grape
friend	generous, amiable, congenial

WRITING

Language Behavior	Learning Experiences
	—through oral exchange of ideas about similarities and differences in objects, events, characters Examples: How are Harry in **Harry the Dirty Dog** by Gene Zion and Dandelion in Don Freeman's **Dandelion** alike and how are they different? Present paragraphs from three different books and help the students discover the contrasts among the selections. S. Ish-Kishor's **A Boy of Old Prague** Phillip Sherlock's **Anansi the Spider Man, Jamican Folk Tales** Maia Wojoechowska's **Shadow of a Bull**
The student writes with confidence	—through multiple opportunities to write for a specific purpose and to a recognized audience (not to merely satisfy an instructor) —through controlling his attitude toward self-expression (recognizing and analyzing his strengths and weaknesses) —through setting his own goals and objectives; identifying needed skills and competencies —through relating writing skills learned in English composition class with writing in other subjects —through writing about his own experiences; things he knows about because he lives with them (Great Authors live what they write and observe keenly how others about them live) Examples: Hemingway Lenski Sandburg
The student demonstrates ability to organize, restrict, and clarify	—through following basic steps in writing Examples:* choosing and restricting a writing subject stating a main idea or thesis surveying probable sources of developmental materials outlining major developmental divisions selecting developmental materials expanding developmental divisions into subdivisions expanding the outline into first draft revising the first draft into final working copy revising the final working copy into final copy proofreading the final copy

WRITING

Language Behavior	Learning Experiences
	(The first four steps include the necessary elements for establishing the structure of the paper; the next three provide for the full development; and the last three allow the writer to achieve the style necessary for the finished manuscript.)
	*__Concise Rhetoric__, Campbell and Littlefield, page 5.
	—through determining what treatment to give a composition before beginning to write (aids the writer in selecting his material)
	—through analyzing the audience to be sure his writing fulfills its purpose
	—through observing, reading, and discussing to develop content. "New Concepts in Composition" **English Journal**, January 1969
	—through restricting the topic to accommodate the audience
	—through selecting a topic that can be adequately treated within the time limit set for the completion

Handwriting

Handwriting is essential to all areas of a person's life in school and out. Paul Burns states that the trend today defines competency in handwriting in terms of standards acceptable in the social and business writing of adults; relates handwriting to written composition; limits practice to meeting recognized needs; and recognizes individuality of style.[1]

The teacher's role is to use care in his own handwriting and in his attention to teaching handwriting. The student sees a need for improving his handwriting when he realizes that if his writing is not legible it cannot be read. Since handwriting extends into all written work, it is necessary to achieve the best development in writing skills. Therefore, periods of instruction and practice should grow out of the pupil's need in practical writing. Enough uniformity is important to meet reasonable standards of legibility in handwriting. Courtesy demands consistency to prevent inconvenience, frustration, or misunderstanding on the part of the reader.

[1] Paul Burns, **Improving Handwriting Instruction in Elementary Schools**, (Minneapolis: Burgess Publishing Co., 1962) p. 3.

Students are not all ready to write at the same stage in their development. Therefore, instruction in handwriting should not be the same for all in a single classroom. According to authorities, manuscript is usually continued well into the third grade. Even after cursive writing is introduced, manuscript should be continued for practical and personal purposes until the student has gained sufficient skill to use cursive writing fluently. Both manuscript and cursive will be useful throughout his lifetime.

Studies indicate that all pupils are helped in the area of reading when manuscript is introduced. Manuscript is easy to learn because it resembles print in books. Manuscript also serves as a motivating force to get children to write more.

Between 5 and 10 per cent of all students in today's classrooms are left handed. Left handedness must be completely accepted by the teacher, however, the left handed child should not be left to acquire handwriting skills on his own. He, too, needs attention and proper instruction in these skills.

An inexpensive and helpful guide in the area of handwriting is Paul Burns' book mentioned in the footnote. Sample pages of handwriting from his book have been included.

Manuscript Writing

Sample manuscript letters recommended by two commercial systems of handwriting.

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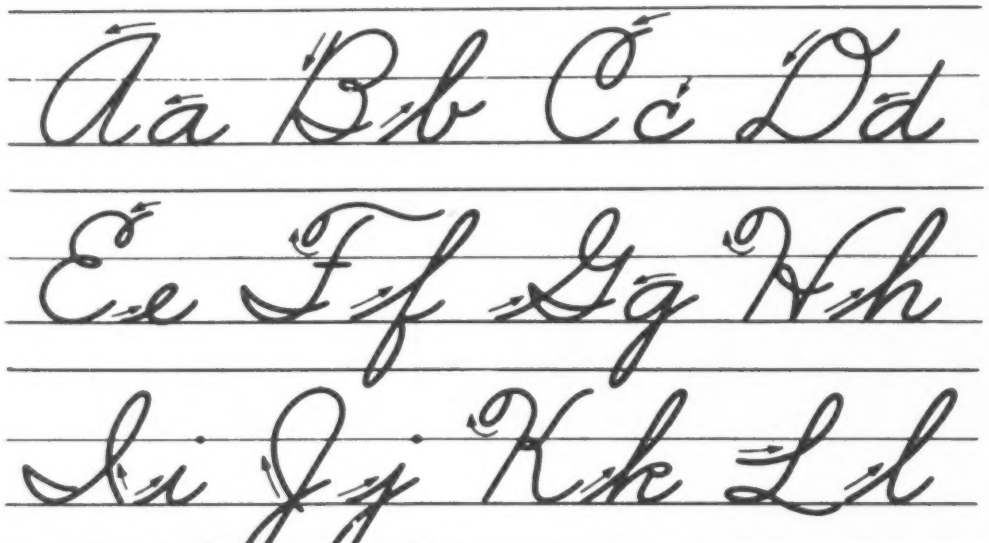
Cursive Writing

Sample Cursive Pages From Two Companies



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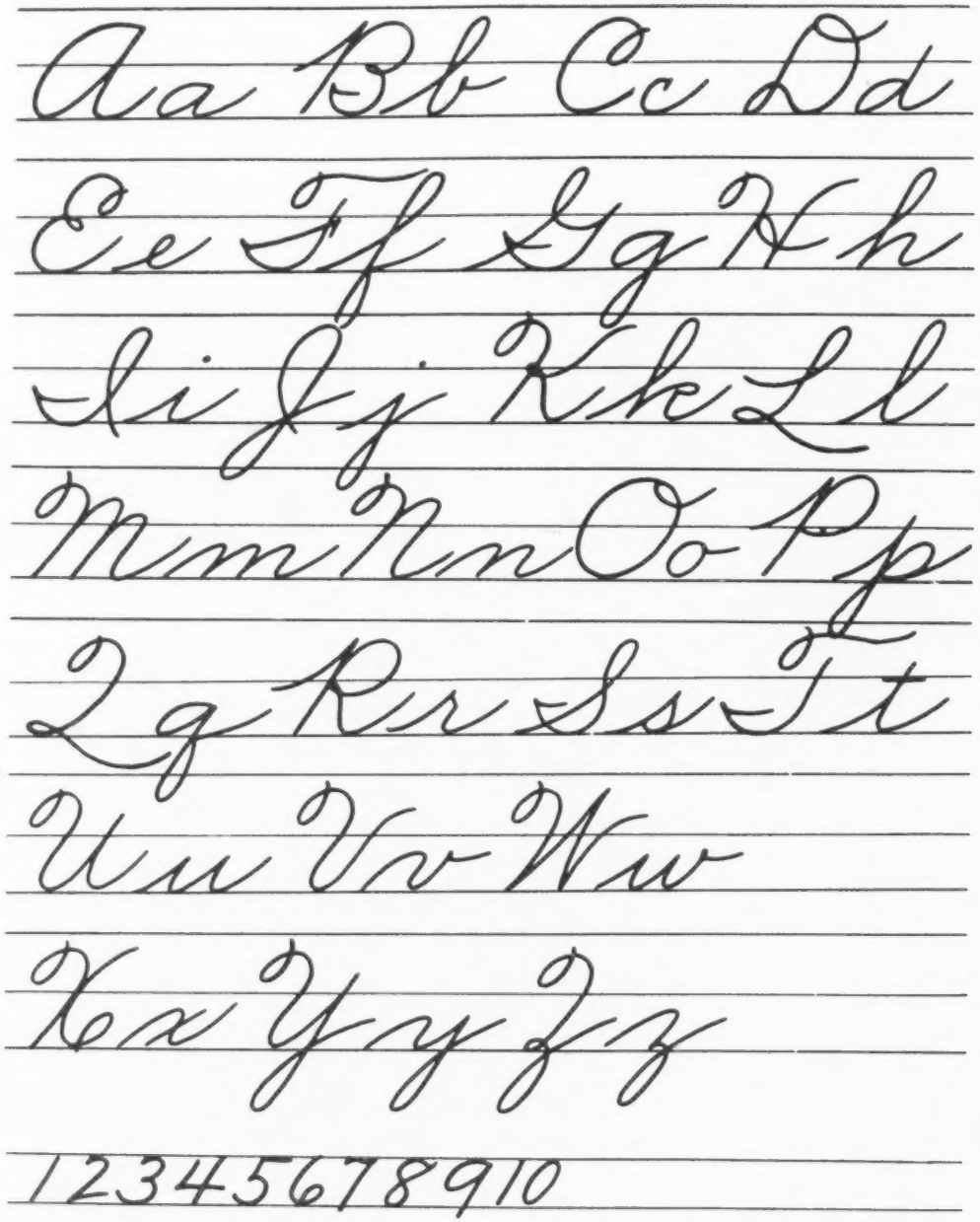

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SPELLING — GIVE A WORD A PERSONALITY

Teaching spelling is an all-day job. Words need **teaching** far more than they need **testing.** Anyone who writes must learn to spell correctly, because in our society, people who do not spell by accepted standards are considered illiterate. Therefore, the teaching of spelling is a part of the teaching of writing. The student should understand the relation between spelling and reading, and spelling and writing.

Too often spelling is considered a nuisance subject where words are taught in isolation. The teacher cannot abdicate his responsibility to teach spelling, but he needs to change his methods.

In order to get a word's personality across to a student, a teacher can show pictures of the word, use real objects, draw a chalk sketch, read a sentence, prose paragraph, or short poem in which it is used. A student can also figure its meaning from the context, use the dictionary, figure its meaning from similar words, locate its word source, think of its synonyms, and get acquainted with its antonyms.

Oral spelling is unrealistic since spelling takes place in a writing situation. Spelling practice should consist of writing words in a natural context instead of a list. Such practice should come from a mental stimulus which should lead the student to think of a sentence containing the word to be spelled.

Most authorities agree that the learning of rules does not enhance spelling ability; however, when a teacher feels that a student might profit from a spelling rule, he should teach it inductively so that the student evolves the rule for himself. For example, this may mean getting a student to notice how a particular phoneme reappears in words of like patterns and discover the generalizations. This discovery technique is an essential part of a modern program. A student can also learn by locating and correcting misspellings in his own writing through suggestions such as, "You have spelling errors in this paragraph. Proofread."

All word lists should be judged on the basis of their contribution to the student's everyday writing. Whole-word memorization feats should be confined to those few words which are almost completely irregular in their representational patterns.

The teaching of spelling should fall naturally into its proper place in the teaching of the language arts since it is impossible to teach spelling without writing, writing without reading, and reading without listening.

EVALUATION OF LEARNING

The purpose of evaluation is to determine what each child has accomplished and help him plan his future progress. Evaluation is a continuous, cooperative, and cumulative process which includes pupil-teacher evaluation, pupil self evaluation, and teacher self evaluation.

Positive comments produce better results; they should encourage the student and should deal with the thoughts conveyed. They should be specific enough to point ways to growth. Markings should encourage rather than discourage. However, indiscriminate praise hinders achievement and creates false values.

Grading written work is inappropriate for young children. During the individual conference where the student reads his work aloud, he will be able to discover the need for mechanics (punctuation, spelling, capitalization).

Any assignment should be for a purpose for a specific audience. Written assignments should be given when the teacher is free to help with spelling and other mechanics and encourage students who are afraid to write.

If the evaluation leaves the pupil convinced he has strengths upon which he can rely, the evaluation is worthy of its intention. The goal is for self evaluation.

A. Listening

1. The teacher evaluates listening by
   Observing individual behavior:
   a. Does the individual show a positive or negative attitude toward listening?
   b. To what degree does he react favorably or unfavorably to the instruction?
   c. Does he follow directions?
   d. Does he react to a speaker's ideas and participate in class discussions?

   An informal inventory:
   a. Read a short selection and ask questions about events, ideas, and happenings.
   b. Instruct the students to listen for specific things, such as (1) how many characters are in the story, (2) name the characters as they appear in the story, (3) how many scenes are in the story, (4) the main ideas, (5) events in sequence.
   c. Have students finish an interrupted story by telling it, writing it, pantomiming it, or drawing events in sequence.
   d. Give instruction for a new game one time and ask students to play the game.

2. The student evaluates his own listening skills by
   a. Recalling a task he has had to repeat because he did not listen
   b. Relaying oral messages to the office from his teacher
   c. Retelling what another person has said to him
   d. Repeating the directions for playing a game or making something

B. Speaking (Oral Language)

1. The teacher evaluates speaking competencies by
   a. Observing the way an individual speaks
   b. Listening to his conversation
   c. Using tapes to record speech
   d. Answering a list of questions focused on behavior
      (1) Does the individual participate effectively in class discussions?
      (2) Does he take part by telling things and asking questions?
      (3) Does he speak clearly and distinctly?
      (4) Does he show a tendency to think before he speaks?
      (5) Does he use new words in conversing with others?
      (6) Is he aware of the social reasons for correctness in communications?

2. The student evaluates his own speech competencies by answering such questions as
   a. Do I feel at ease in conversations and discussions?
   b. Do I look at everyone when I speak?
   c. Do I disagree politely?
   d. Do I try to bring others into the conversation?
   e. Do I keep to the topic?
   f. Do I choose and select words with care in order to convey exact meaning?
   g. Do I enunciate distinctly?

C. Reading

1. The teacher evaluates reading competencies by answering such questions as
   a. Does the reader enjoy reading?
   b. Does he recognize the difference between a statement of facts and a statement of opinions?
   c. Does he question ideas or the competency of the author to make statements?
   d. Does he evaluate and weigh evidence?
   e. Does he attack words independently?
   f. Does he comprehend what he reads?
   g. Does he apply what he reads to the solution of his own problems?
   h. Is he able to summarize and put into sequence the important ideas or events?
2. The individual evaluates his own reading competencies by asking himself such questions as
   a. Do I understand what I read?
   b. Can I talk about what I read?
   c. Do I feel that I am in the story when I read a short story or a novel?
   d. Do I become upset, or emotionally involved when I read?
   e. Do I know how a character feels?

D. Writing

1. The teacher evaluates writing skills by observing the following:
   a. Does the learner have ideas he is trying to express?
   b. Does he write frequently and freely without having a specific assignment?
   c. Does he organize thought and express himself well?
   d. Does he write with ease and fluency?
   e. Can he write complete sentences? paragraphs? essays?
   f. Does he demonstrate ability to use acceptable mechanics?
   g. Has he learned techniques of proofreading and editing his own writing?
2. The student evaluates his own writing
   a. Am I chiefly concerned with ideas in the first draft?
   b. Can I express myself with clarity? — say what I want to say?
   c. Do I use vivid and descriptive words to make my ideas come alive?
   d. Do I safeguard my meaning with good mechanics?
   e. Do I check the dictionary for spelling of words that are unfamiliar to me?
   f. Do I invite people to react to my ideas and to criticize my writing?
3. Teacher-student evaluation
   a. Evaluation should be a cooperative effort on the part of the teacher and student.
      (1) A sample of writing may be placed on the overhead projector for class or group evaluation and editing (with consent of individual).
      (2) Provision is made for teacher-student conferences to look at strengths and weaknesses; to edit and revise.
      (3) Provision is made for proofreading and editing by teams, pairs, or small groups.
   b. Corrections in spelling, punctuation, and organization should be made by the author and not by the teacher. The teacher and/or peer group may point out errors and suggest changes, but for effective learning the changes must be made by the author.
   c. If teacher-student conferences are not possible, such marginal notes as the following may suffice. (Positive rather than negative)
      (1) Well done!
      (2) Ideas clearly stated
      (3) Grammar and usage improving
      (4) Word choice good
      (5) Meaning of last paragraph vague
      (6) Check punctuation of last paragraph
   d. Whenever posible a tape recorder may be used instead of writing marginal notes. For example, while other students are having a conference with the teacher or are engaged in independent activities, one student may listen by means of earphones to comments from the tape which his teacher has recorded earlier.

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